

ÉDITION JURGENSON.

# COMPOSITIONS

POUR LE

## PIANO

DE

# J. EGGHARD.

Op. 20. La bayadère. Impromptu. . . . .	30	Op. 140. № 5. Widmung von Schumann. . . . .	30
" 22. Sérénade italienne . . . . .	30	" 143. La mignonne. Petit morceau élégant . . . . .	30
" 27. № 1. Impromptu. № 2. Romance. . . . .	à 20	" 144. № 1. Nocturne mignon . . . . .	20
" 29. Simple mélodie . . . . .	20	" " 3. Nocturne mignon . . . . .	20
" 33. Chant du soir. . . . .	30	" 145. Trois petits morceaux:	
" 34. Rosée de perles. Impromptu. . . . .	20	" " № 1. Le bon vieux temps . . . . .	20
" 40. Espiègleries. Caprice . . . . .	30	" " 2. Doux sentiment. . . . .	20
" 41. Méditation d'une jeune fille. . . . .	20	" " 3. Chanson d'amour . . . . .	20
" 42. Chanson du printemps. Mélodie . . . . .	20	" 147. Vive le champagne. Chant des buveurs . . . . .	30
" 45. Insouciance. Nocturne. . . . .	15	" 167. Profond amour. Mélodie. . . . .	30
" 53. Au bord de la mer. Impromptu . . . . .	20	" 172. La Rieuse. Mazurka élégante. . . . .	30
" 57. La source de perles. Caprice . . . . .	30	" 176. Rosalie. Tyrolienne . . . . .	30
" 58. La nymphe des bois. Polka Mazurka . . . . .	30	" 177. № 1. Lebe wohl, geliebtes Wesen . . . . .	30
" 76. Jet d'eau. Impromptu. . . . .	30	" " 2. Боже, царя храни! . . . . .	30
" 79. La rêveuse. Morceau de sentiment . . . . .	20	" " 6. Chanson napolitaine . . . . .	30
" 81. La joyeuse. Fantaisie-Polka . . . . .	30	" 178. Un sourire charmant. Petit morceau . . . . .	20
" 86. Souviens-toi, Morceau de sentiment. . . . .	30	" 180. Le plus beau rêve. Morceau de Salcn. . . . .	20
" 87. № 1. La primavera. Mélodie . . . . .	20	" 182. Ma bien aimée. Poésie sentimentale. . . . .	20
" 89. Chant des bateliers. Caprice . . . . .	45	" 183. La clochette d'argent. Morceau brillant . . . . .	30
" 93. Le rossignol enchanté. Mélodie variée, en trilles. . . . .	20	" 184. La valse des fantômes . . . . .	20
" 100. Le troupier. Marche militaire. . . . .	30	" 197. La flora. Scène de danse espagnole. . . . .	30
" 105. Ma petite voisine. . . . .	40	" 207. № 2. La brunette. Valse. . . . .	20
" 120. La petite Causeuse. . . . .	30	" 209. Les Pierrots. Polka à 4-ms . . . . .	35
" 124. Chanson du chaudronnier. Morceau caract. . . . .	35	" 218. Ame chérie. Romance. . . . .	30
" 128. № 1. Ma bonne amie. Morceau élégant. . . . .	30	" 220. № 2. La gracieuse. Valse . . . . .	15
" 130. " 4. Mélodie. . . . .	20	" 244. Vergissmeinnicht. „Не забудь меня“ . . . . .	20
" 136. Le bal aux enfers. Valse infernale . . . . .	30	" 245. Valse gracieuse. . . . .	20
" 137. Course des jockeys. Galop brillant . . . . .	35	" 262. Chèvrefeuille. Mélodie-Etude. . . . .	30
" 140. № 4. Marche du sacre du <i>Prophète</i> de Meyerbeer. . . . .	30	" 270. Mazurka-Impromptu. . . . .	35
		" 278. La fleur de Pologne. Mazurka. . . . .	45
		" " L'Orientale. Mélodie. . . . .	20

MOSCOU chez P. JURGENSON.

D É P Ô T S:

À MONSIEUR NICOLAS de FÖLDVÁRY!

# LE JET D'EAU.

IMPROMPTU DE SALON

*pour PIANO par*

**JULES EGGHARD.**

Op. 76.

*Non troppo Allegro.*

PIANO.

*p con grazia.*

*p*

*p*

*cresc. - - - dim.*

4

*plaintif.*

First system of musical notation, marked *plaintif.* and *p*. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The music features a series of chords and melodic lines, with a crescendo hairpin in the first staff and a decrescendo hairpin in the second staff.

*elegante.*

Second system of musical notation, marked *elegante.* and *pp*. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The music features a series of chords and melodic lines, with a crescendo hairpin in the first staff and a decrescendo hairpin in the second staff. The tempo marking *rit. molto.* is present in the second staff.

*a tempo.*

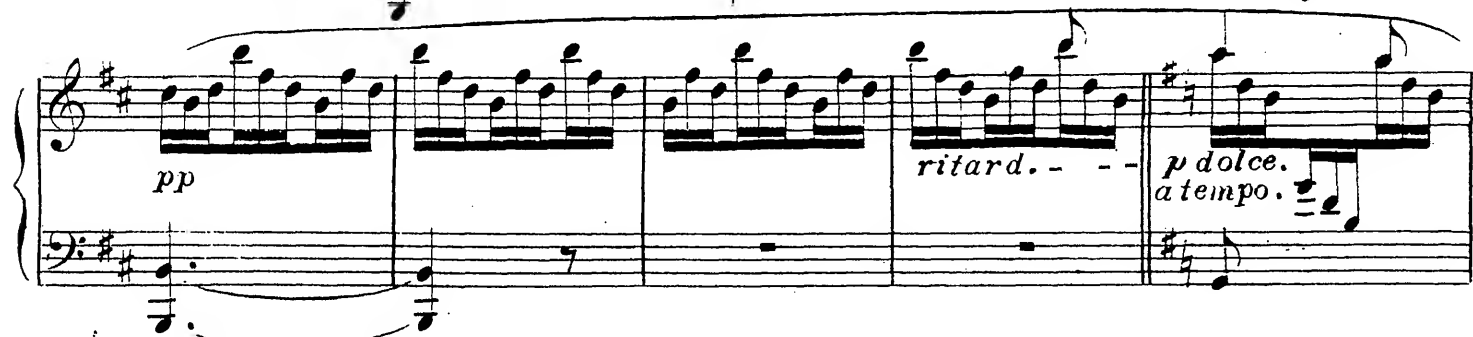
Third system of musical notation, marked *a tempo.* and *p*. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The music features a series of chords and melodic lines, with a crescendo hairpin in the first staff and a decrescendo hairpin in the second staff. The tempo marking *a tempo.* is present in the first staff.



First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music includes a melodic line in the treble and a supporting line in the bass. A dynamic marking *sempre f* is present.



Second system of musical notation, continuing the piece. It features a melodic line in the treble and a supporting line in the bass. A dynamic marking *dimin.* is present.



Third system of musical notation, continuing the piece. It features a melodic line in the treble and a supporting line in the bass. Dynamic markings include *pp*, *ritard.*, and *p dolce. a tempo.*



Fourth system of musical notation, continuing the piece. It features a melodic line in the treble and a supporting line in the bass.



Fifth system of musical notation, continuing the piece. It features a melodic line in the treble and a supporting line in the bass. A dynamic marking *p* is present.



Sixth system of musical notation, continuing the piece. It features a melodic line in the treble and a supporting line in the bass. Dynamic markings include *cras.* and *dim.*

*p*

*p*

*cres.*

*f*

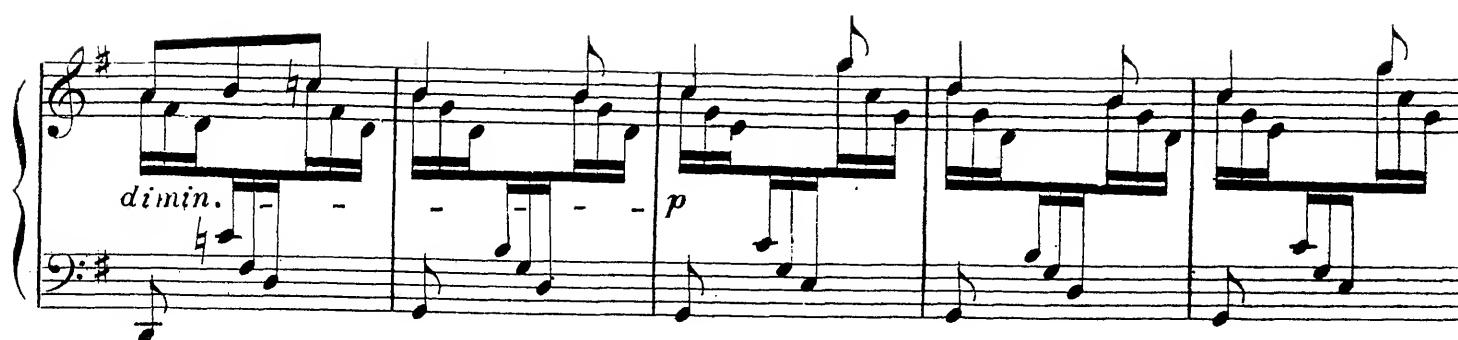
*dim.*

*ritard.*

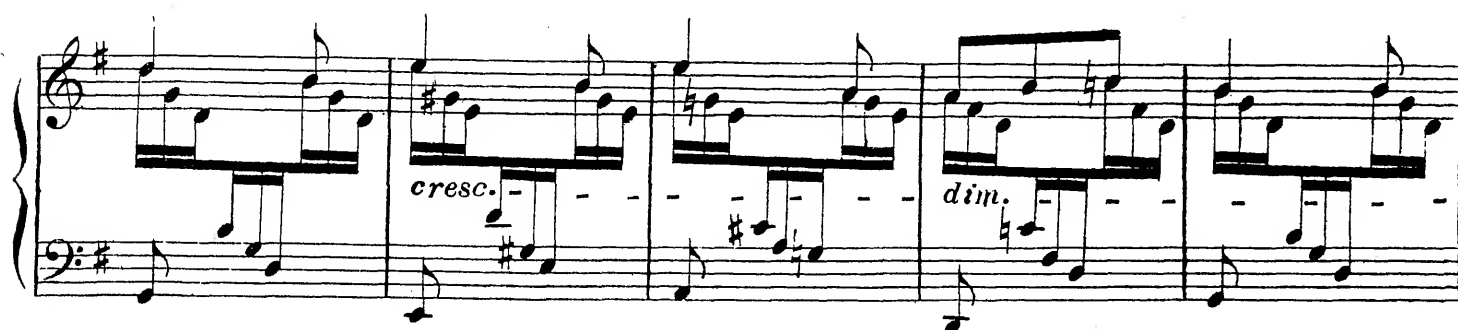
*a tempo.*

*p*

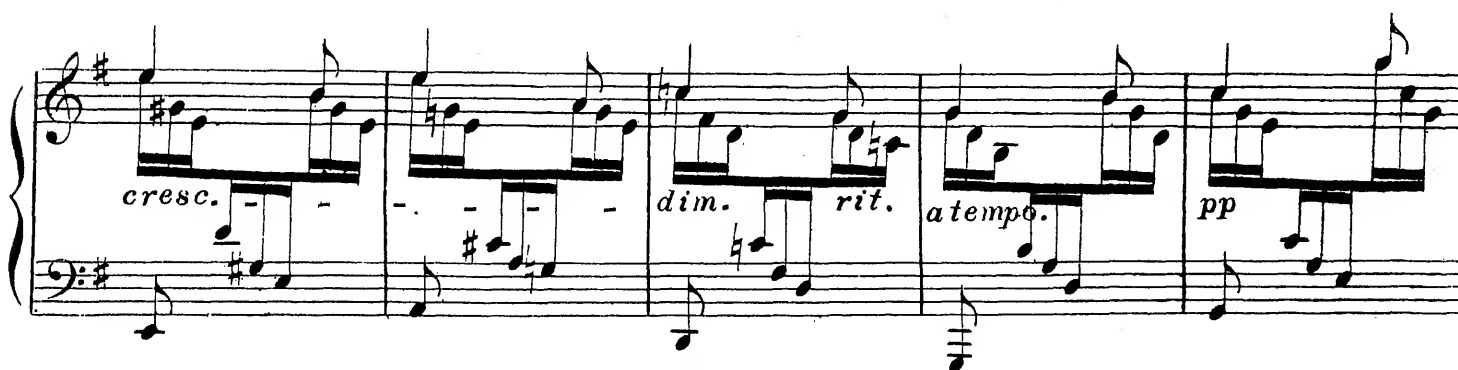
*cres.*



First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The music consists of eighth and sixteenth notes. The first measure has the instruction *dimin.* and the second measure has *p*.



Second system of musical notation. Treble and bass staves. The first measure has the instruction *cresc.* and the fourth measure has *dim.*



Third system of musical notation. Treble and bass staves. The first measure has *cresc.*, the third measure has *dim.*, the fourth measure has *rit.*, the fifth measure has *atempo.*, and the sixth measure has *pp*.



Fourth system of musical notation. Treble and bass staves. The fourth measure has the instruction *sempre piu pp*.



Fifth system of musical notation. Treble and bass staves. The first measure has *perdendosi.* with a slur over the notes. The second measure has a triplet of eighth notes. The third measure has *p*. The fourth measure has *f* and a fermata. The fifth measure has a fermata.